

# The Musical World.

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## LUMLEY VERSUS GYE.

(From the Globe.)

The curious case of "Lumley v. Gye" is still pending, and will be tried at the sittings after the ensuing Michaelmas Term. It is an action against Mr. Gye for inducing, as is asserted, Miss Johanna Wagner, the celebrated German *artiste*, to break her alleged contract with Mr. Lumley, who lays his damages at no less a sum than £30,000. The principal witnesses, including Miss Wagner herself, being beyond the regular jurisdiction of the English courts, a commission has been issued to take their evidence at Berlin, where their examination and cross-examination will be conducted by English counsel, through the medium of a sworn interpreter. Mr. Hayward, Queen's Counsel, has been named sole commissioner, and will discharge, *pro tanto*, the duties of a judge, at a *visu prius* trial. The commission is to be opened at Berlin on the 7th inst.

## DEATH OF DR. BEXFIELD.

We deeply regret to announce the death of this young and talented musician, who expired at his residence, in Monmouth Road, Bayswater, on Saturday the 29th ult., at the early age of twenty-eight. Dr. Bexfield is chiefly known as the composer of the oratorio, *Israel Restored*, which was selected for performance on the occasion of the Norwich Musical Festival, in 1852. He has, however, produced many other compositions, both choral and instrumental, which manifest undeniable skill and genius. Indeed, when it is remembered that he was almost entirely self-taught, and that he pursued his studies under many and peculiar disadvantages, it must be allowed that no ordinary share of talent and persevering industry could have raised him to the position he had attained in his profession. By all who came within the circle of his acquaintance, his loss will be deeply and sincerely deplored. At Norwich, the mournful intelligence of his death seems to have thrown a gloom over the entire musical community; on Sunday, at the Cathedral and most of the parish churches, the dead march in *Saul* was performed as a mark of respect to the departed musician—an affecting proof of the estimation in which he was held.

## MR. CHARLES BRAHAM.

MR. CHARLES BRAHAM, who has been for the last two or three years in Italy, studying industriously in his profession, and singing with great success at several of the principal theatres in Italy, has paid a flying visit to London, respecting matters monetary, not musical.

In 1850, Mr. Charles Braham made his first appearance at the San Carlo, at Naples. Here he received some instructions in singing from Rubini. He also appeared at the Teatro Fondo. At the King's Palace, at Caserta, he sang at the Chapel in a new mass, "The three hours of Agony," by Samienta. So great was the effect Mr. Charles Braham produced in his solo, that he had to repeat it. The King sent round to know who the singer was—a circumstance quite unprecedented. Again, he was offered an engagement at the San Carlo, but Mr. Charles Braham cautiously, perhaps prudently, resolved to commence from the bottom of the ladder, and accepted, instead, an engagement at the Teatro Nuovo. The Manager Royal, upon this, sent for the manager of the New Theatre, and endeavoured to compel him to surrender Mr. Charles Braham to the San Carlo. "Carlo" would have been more consonant with the name of Mr. Charles Braham, but Mr. Charles Braham did not consider the advantages of coincidental nomenclature, and refused. Mr. Charles Braham performed in two operas—*Belisario* and *Ermilinda*. He was highly successful.

Mr. Charles Braham proceeded subsequently to Messina, and sang in *Maria d'Inghilterra*, *I Martiri*, *ILombardi*, *Ernani*, *Norma*, *Lucia*, *Maria di Rohan*, and *I Due Foscari*. Here our English tenor seems to have created an Italian *furor*. It was universally allowed that he saved the opera.

We next discover Mr. Charles Braham at Malta. His success in the ancient island was surprising and peculiar. He gave a Grand Naval Concert—which might, not improperly, be termed an engagement. The concert was patronised by the Admiral and the senior officers of the fleet. There were three hundred reserved seats, and no less than nine hundred tarry Jacks—mostly from the Admiral's ship—attended, two hundred of whom, having no seats, mounted cross-legs on the beams of the roof. The hall was decorated with flags, and ornamented with various nautical devices. The tarry host were prodigiously delighted with Mr. Charles Braham in his sea songs, the elders swearing, in unmitigated and emphatic phraseology, that he was a true chip of the old block. The quieter portion of the audience, and those who had more sensitive ears and noses, would, however, have been satisfied with a less lavish display of oaths and quids. "Quid pro quo" was a good saying, they thought, but occasions will occur when the gift is a custom more honoured in the breach than the observance. The concert was eminently successful. It could hardly have failed to be otherwise, when it is considered that the committee was composed all of captains, headed by the

Admiral himself—a rare committee, though without a Rear-Admiral. The sale of the tickets on board the Admiral's vessel was obliged to be stopped by telegraph signal, or hundreds more would have sought admission to the concert, and of course have been disappointed, the room being crowded to suffocation. Mr. Charles Braham also sang at the theatre at Malta, and at a concert at the Governor's palace, the receipts of the concert being devoted to the benefit of the Exhibition of Arts to be held at Malta.

From Malta Mr. Charles Braham took his way to Corfu. Here he sang a Greek duet with Xinda, the composer, and was encored with enthusiasm.

Mr. Charles Braham then went back to Naples, and refused a two years' engagement at the Scala, at Milan, in order the better to devote himself to his studies with his master Cajano.

From London Mr. Charles Braham repairs to Vercelli, where he is engaged for the Carnival; and will make his *debut* on the 27th of December in a new opera, expressly written for him by a composer of Parma. From Vercelli, Mr. Charles Braham goes to Vienna.

### MUSIC.

(Continued from page 691.)

As regards the composers, we are unwilling to believe that any ever attempted to express the awful truths of sacred subjects without hearts attuned to the task they had undertaken. Handel was jealous when the bishops sent him words for anthems, as he felt it implied his ignorance of the Holy Scriptures. "I have read my Bible"—said he,—"I shall choose for myself;" and his selection was better than theirs. Haydn wrote at the commencement of all his scores, "In nomine Domini," or "Soli Deo Gloria;" and at the end of them, "Laus Deo." "When I was occupied upon the Creation," he says, "always before I sat down to the piano I prayed to God with earnestness that he would enable me to praise Him worthily." We may perhaps damage this anecdote by adding that, whenever he felt the ardour of his imagination decline, or was stopped by some insuperable difficulty, he rose from the pianoforte and began to run over his rosary—but it was a method, he says, which he never found to fail. Mozart composed his *Requiem* with the shadow of death upon him, feeling it to be a solemn duty which he must work while there was still life to fulfil; and who is there that can hear it without the sense of its sublimity being enhanced by the remembrance of its being the work of the dying for the dead?

It is not possible to conceive that any religious compositions should exceed those of Handel in true sublimity. There is something which tells us that a majesty of music surpassing his is not to be heard in the flesh. We feel that the sculptured grandeur of his recitative fulfils our highest conception of Divine utterance—that there is that in some of his choruses which is almost too mighty for the weakness of man to express,—as if those stupendous words "Wonderful! Counsellor! The Prince of Peace!" could hardly be done justice to till the lips of angels and archangels had shouted them through the vast Profound in his tremendous salvos of sound: and yet that, though the power of such passages might be magnified by heaven's millions, their beauty could hardly be exalted. We feel in that awful chorus "And the glory of the Lord shall be revealed," that those three magical notes

which announce in claps of thunder "That all flesh—shall see—it, toge—ther," might better belong to an order of ethereal beings, with wings, that they might rise spontaneous with the sounds, than to a miserable race who are merged in clay and chained to earth, though they feel they hardly stand upon it when they hear them.

Mozart brings no such overpowering sensations. His music man can sing and listen to, and none but man. It is the very voice of humanity, poor, prayerful, supplicating, wretched humanity, with folded hands and uplifted eyes—"Dona eis requiem—salve nos"—the words have not more intensity of prayer than the music. His *Agnus Dei's* are wrung from full hearts, unable of themselves to help themselves. We feel it is music in sympathy with beings who know themselves to be fallen, and yet the heirs of immortality—that he has invented for his fellow-creatures another medium of appeal against the trials and temptations of this life—nay, that his music might be turned into an argument for purgatory itself, and tempt many to believe that it could help them beyond it. The distinction between Mozart and Handel is that given in Dryden's ode: the one raises a mortal up to Heaven, the other brings an angel down.

A whole Bridgewater treatise might have been not unworthily devoted to the wonderful varieties of keys alone, and their providential adaptation, as we may say, without presumption, to the various modes of humanity. A composer is now helped so far forward on his road; the ground-colour is ready laid which is to pervade his whole work. It is for him to choose between the daylight of a major key, and the soft twilight or murky gloom of the minor: to feel whether he wants the earnest, honest, grand matter-of-fact of the natural key, or the happy, fearless, youthful brightness of the key of G, or the soft luxuriant complaint, yet loving its sorrow, of A flat. He knows whether he requires the character of triumphant praise given by two sharps, as in the *Hallelujah Chorus* by Handel, or the *Sanctus* and *Hosanna* of Mozart's *Requiem*;—or the wild demoniacal defiance of C minor, as in the allegro of the *Freischütz* overture;—or the enthusiastic gladness of four sharps, as in the song of "Di Piscer;"—or the heart-chilling horror of G minor, as in Schubert's "Erl King" and all the "Erl Kings" that we have known. He knows what he is to choose for anxious fears, or lovers' entreaties, or songs of liberty, or dead marches, or any occasion, in short, which lies within the province of music—though exceptions to these rules must occur to every amateur, in which the intense feeling of the composer seems to triumph over the natural expression of the key. That most solemn of all human compositions, the *Dead March* in *Saul*, is not only in the full common chord of the natural key, but modulates through the lively keys of G and D—a magnificent device for implying the depth of the sorrow by the triumphant strength of the consolation. The andante to the *Freischütz* overture, too, has a deep shade of melancholy over it, which we could hardly have supposed reconcileable with the natural key it is in.

A change of key is the most powerful engine in the hands of a musician; it is the lifting of a curtain, or the overshadowing of a cloud; it is the coolness of a deep forest after the heat of the plain: it is the sudden hurling from the throne to the dungeon; it is the hope of life after the sentence of death: every modulation is a surprise, a warning, a tantalising to the heart. We cannot bear the monotony of one key long, even the most joyful—

"Prithee weep, May Lilian;  
Gaiety without eclipse  
Wearieth me, May Lilian."

We long for "a mournful muse, soft pity to infuse." Nor can we bear perpetual modulation; every mind instinctively feels this when, after following a restless recitative from key to key, touching many but resting in none, till the ear seems to have lost all compass and rudder, the full dominant and tonic chord comes gratefully to the rescue, and leads us slowly and majestically into safe harbour.

The varieties of time too, as far as they go, are as magical in their influence: we look upon those mysterious ciphers standing at the entrance-door of every five-seated gallery of notes as so many constellations presiding over the tide of musical affairs—either a solid matronly figure, of an antique cast, raised on a square pedestal, and dealing out the measure of common time, or a fantastic elf, with high spiral cap, nodding good-humouredly to 3-4, or a mischievous urchin, with bright eyes, snapping his fingers and cracking his whip, as he hurries on the restless merriment of 2-4, or a dejected nymph with downcast looks, who drags her heavy robes along to the mournful tread of 9-12. A sudden change of one of these signs of the musical zodiac must act electrically upon all nerves; every piece of dramatic imitation abounds with them. Our own Purcell was one of the earliest to avail himself of this resource, as he did of all which gave expression to music. The frequent change of time in his song of "Mad Bess," describes the unconnected thoughts of a mind unbihinged.

Properly speaking, the whole science of music is a storehouse hung round with materials of expression and imitation, for the use of the composer. It depends upon his instinctive feelings whether the object to which he devotes them lie within the legitimate province of music. Delusion in music, as in painting, is only the delight of the vulgar. We love the idea of the dance conveyed in a light tripping measure, or the sense of the fresh echoing greenwood given by prolonged bugle-like tones; but when a man expressly imitates the nightingale, we say with King Agésilas, "we have heard the nightingale herself." The mind feels the exceeding sorrowfulness of the "Lacrymosa" in the *Requiem*, the faltering tones of "qua-re-sur-get," which seemed to remind the hearer that here the dying Mozart burst into tears; our hearts sink as we hear how "the children of Israel sighed!—sighed!—sighed!—by reason of bondage;" but we care not for the closest imitation of a sob given in the duet of the *Gazza Ladra*.

The broad humour of the catch and glee family, as well as the practical buffoonery of the time, led to a great deal of burlesque imitative music, both in Germany and Italy, in the seventeenth century. The cackling of hens all on one note, and ending with a fifth above, the mewing of rival cats in nice chromatic order, with a staccato of course by way of a *spit*, were favourite pastimes of the severest German contrapuntists; and even Marcello, the Pindar of Music, as he was called, has left two elaborate choruses, one for soprani, the other for contraltis, which *baa* like sheep and *moou* like oxen. These were the avowed absurdities of men who liked occasionally to drop their robes of dignity; but at all times the close power of imitation which music affords has been a dangerous rock for the musician. Haydn in his finest music did not steer clear of it: one feels that the servile representations of the tiger's leaps, of the stag's branching horns, of the pattering hail—(why he gave a pert staccato triplet accompaniment to the roaring of "awful thunders" is not so easily accounted for)—are so many blots on his *Creation*. The verdure-clad fields, the purring of the "limpid brook," the mild light of the moon as she "glides through silent night," delight us not so much from the correctness of the musical image, for the same music would express other words, as from the intrinsic sweetness of the melody, the exquisite *song* with which Haydn always

overflows. But his "rising sun with darting rays" is an utter failure: it is a watchman's lantern striking down a dark alley, not the orb of day illuminating the earth. There is nothing in it of that "majestic *crescendo* of Nature," as Carl Maria von Weber has so musician-like expressed himself, and which he himself has rendered in his little-known music of the *Preciosa*, where we feel pile upon pile of heavy cloud to be slowly heaving and dispersing, while the majestic luminary ascends, almost laboriously, here and there tearing a rent through a vale of vapour with a thunderbolt bass note, till the whole earth is full of his glory.

All dramatic music must be full of imitation: herein lies its greatest charm and greatest snare. The notes must tell the incident as well as the text, often instead of it. The composer must give us his definite thoughts; his skill lies between defining them over much and over little; it is his art so to treat the subject that you feel it is subservient to him, not he to that—making you forget even the thing imitated in the resources it has developed. What grander example in the world is there than Handel's "Hailstone Chorus?" It begins with the closest imitation. There are the single decided ominous notes, like the first heavy lumps of ice striking the earth in separate shots. They fall faster, yet still detached, when from a battery which we have felt hangings suspended above our heads "down comes the deluge of sonorous hail" shattering everything before it; and having thus raised the idea, he sustains it with such wonderful simplicity of means—the electric shouting of the choruses "Fire! Hailstones!" only in strict unison—the burst of the storm changing only from quavers into semiquavers—the awful smashing of the elements only the common chord of the key, and that the natural key—till we feel astonished how the mere representation of the rage of the elements should have given occasion for one of the grandest themes that musician ever composed.

There is a sense of sublimity conveyed by storms and tempests which, however frequently vulgarized by the mere tricks of performers, must ever make them favourite subjects for audiences and composers. Even our old favourite, Steibelt's "Storm," in spite of strumming schoolroom associations, when the lightning used to break time, and come in at the wrong place, and then have to begin all over again, has a moral as well as a dramatic meaning which justifies our youthful predilections. It was not the noise and din of two handfuls of notes with all the pedals down, which juvenile amateurs declare to be "just like thunder," but at which we felt inclined to stop our ears with an instinct of the profaneness of the likeness, and yet the contemptibility of the attempt; but it was the gradual lulling of the winds and hushing of all nature which preceded the crash, and then the clearing of the air after it, the tinkling of the rain-drops all sparkling with the light that is bursting out in the west, and finally that happy chorus of birds in the return of that gay chirping ritornel, in four sharps, which tells you that all is over and no harm done to any one. Beethoven's "Tempest" also, in his *Pastoral Symphony*—which, by-the-by, is like Thomson's *Seasons* set to music—is the grandest and most fearful of all storms, as M. Oulibichef says, "which ever thundered in the basses, whistled in the flutes, bellowed and blustered in the trumpets, and lightened and hailed in the violins;" but who can resist the sweet enchantment of those modulations when the thunder is heard retreating in the distance, and timid sounds of inquiry rise up from leaf and flower, and birds answer, and steps emerge, and in a moment "'tis beauty all, and grateful song around!" The sternest conductor smiles involuntarily on his platform, and we grin to ourselves at our lonely piano.



We should like every great musician to leave to the world his definition of a storm.

At the same time we own that it is not from any walk of imitative music, however enchanting, that the highest musical pleasure can be derived. It is not in the likeness of anything in the heavens above, or the earth beneath, or the waters under the earth, that the highest musical capacity can be tried. It is not the dipping passage like a crested wave in "The floods stood upright as an heap," or the wandering of the notes in "All we like sheep have gone astray," in which Handel's intensest musical instinct is displayed; for beautiful as these passages, and full of imagery to eye and ear, they smack of a certain mechanical contrivance; but it is in the simple soothing power of the first four bars of the first song in the *Messiah* which descend like heavenly dew upon the heart, telling us that those divine words, "Comfort ye," are at hand. This we feel to be the indefinable province of expression, in which the composer has to draw solely upon his own intense sympathies for the outward likeness of a thing which is felt and judged of only in the innermost depths of every heart.

(To be continued.)

### Foreign.

PARIS, Oct. 30th.—ACADEMIE IMPERIALE DE MUSIQUE. — Last night Levasseur took his benefit. The *Huguenots* filled the theatre on Sunday last. After the fourth act Roger and Mdle. Poinot were recalled. In the *Favorite*, which was played on Monday, Coulon, who had only made an appearance in a secondary character, in the *Maitre Chanteur*, made what may be termed his real *début* in the character of Balthazar, and was very successful. Roger and Madame Tedesco produced the usual effect. *Le Juif Errant* was produced on Friday. Massol and Madame Tedesco filled their original characters, and played better than ever. Chapuis had the part of Leon confided to him, and Mdle. Dussy that of Irène. Depassio and Merly sustained their respective parts. Madame Guy Stephan will soon take her departure. *La Madrilena*, danced by her, and added to the usual divertissement in the *Favorite*, was a kind of adieu, which gained for her the unanimous applause of the audience, who will be delighted to see her soon again. Mdle. Sophie Cruvelli has returned to us from her tour in Germany. A great deal is talked about her engagement and her *début*, at the Academie Imperiale de Musique.—*Le Nabab*, given on Sunday and Thursday, was as attractive as ever. Also *Colette*, the new work in which Mdle. Lefebvre is always so charming, and in which she is always so much applauded. *Le Chalet* has been played, a little piece always fresh and amusing. Faure sang the part of Max, originally written for the *début* of Inchindi. The young artist acquitted himself so well that he obtained a complete success. He shewed great talent as a dramatic singer, and his execution of the music was excellent. One of the songs was redemanded. This is a step in M. Faure's career. Jourdan was good in the part of Daniel, and Mdle. Decroix very agreeable in the part of Bettly.—The new direction of the Théâtre-Italien is now organized, and may be looked upon as definitely constituted. To the history of artists we have already published, we must add the name of Gardoni, who is certain to form one of the troupe. The Régisseur General will be M. Berettoni, the author of several well-known librettos. The director of the music, M. Alary, whose reputation has been made by the works produced at Florence, Paris, St. Petersburg—*Rosmunda*, *La Redemption*, *Le Tre Nozze* and *Sardanapale*. The direction of the orchestra will be confided to M. Bonetti. The re-opening continues

to be fixed for Tuesday the 15th November. *Conerontola* will be given, sung by Alboni, Tamburini, Gardoni, and Rossi.—Verdi, the composer, is now in Paris.—The Emperor has subscribed a sum of 1000 francs to the monument about to be erected to the memory of Weber.—On Tuesday last, the annual sitting of the *Cinq Académies* was held at the institute. We have not room to give a detailed account of the meeting, in which M. Halevy, who represented the Académie des Beaux Arts, read a very curious and interesting notice of Froberger, the organist.—A second hearing of Meyerbeer's *Danse aux Flambeaux*, performed by the band of the "Guides," took place at the salons of the celebrated manufacturer, M. Sax, in presence of M. Fétis, &c. The effect of this composition was even much more than on the first occasion, and in bearing witness to the merit of the executants, we cannot help expressing our admiration of one of the movements, which abounds in melody, and in which the brass instruments sounded exactly like human voices.—Mlle. Esther Danhauser has made her *début* with success at Versailles, in *Les Diamans de la Couronne*, and will make her second appearance in the *Mousquetaires de la Reine*.—We have received sad news from Italy. Döhler, the celebrated pianist and composer, died a few months ago in Rome, and the most extraordinary thing is, that we should but just now have heard it in Paris. We wish we could throw a doubt upon the truth of this report, but we fear it is too true. At this moment too we hear that the well-known professor, Zimmermann, is alarmingly ill, and in a very dangerous state.

MARSEILLES, Oct. 21.—The theatre possesses an operatic troupe, which is excellent. Without uniting every quality requisite for singing and acting the great parts in the lyric repertoire, Mirapelli is, nevertheless, one of the best tenors at this time in the provinces. He has fire, good dramatic feeling, and produces the highest notes required with great ease. Bouché and Portheaut divide the applause of the connoisseurs with him. I need not speak of Mesdames Charton-Demeur, and Lafon; the former, especially, is such an artiste as a provincial town has not often the luck to possess. As to the Opera Comique, with the exception of Dufrené, there is a great deal to be desired.

BERLIN.—Madame Parish Alvars, widow of the celebrated harpist, is here. At the Wilhelmstadt theatre they have given with success, *Le songe d'une nuit d'été*, by Ambroise Thomas. *Le Val d'Andorre* is in rehearsal at the Kroll. At the Royal Opera, the hundredth representation of *La Muette* of Auber, was given on the 13th Oct.

VIENNA.—Artists are plentiful this season; already we have Rudolph Willmers, Leopold de Meyer, Madame Staudach, as pianists; and the great violinist, Vieuxtemps. Madame La Grua's arrival is expected with much impatience.

NEW YORK (Oct. 15).—If we required any evidence of the rapid growth of musical taste among us, we need only go to one of Jullien's concerts,—if we would ascertain how surely that taste is progressing in the right direction, we need only select a "classical night." The simple fact of Jullien having given *forty-one concerts* in New York on consecutive evenings, all of which have drawn brilliant audiences, and those devoted to the classical works of the great masters and the most brilliant, are facts worthy of record, from their unprecedented character, and as denoting the commencement of a new era in music, which we are bound in justice to denominate "The Jullien"—for no other man has, nor could any other but Jullien have, accomplished such a feat as that of holding spell-bound, on each and every evening for two months, a vacillating and novelty-seeking population like ours, more accustomed to study the gratification of the moment, than to examine whether the

source of amusement was of that sterling character which would bear reflection and repetition.

Had we been told two months since that the works of Beethoven and Mendelssohn would have attracted eager crowds, and that night after night their Symphonies would have elicited enthusiastic applause and unanimous demands for repetition, we should have declared such a circumstance beyond the range of probability. But we then knew not Jullien's power, nor that of the majestic orchestra which obeys his will, as if it consisted of but one man in place of a hundred. Great is Jullien both in conception and execution, and greater still, as an educator and refiner of universal taste. He first wins our willing sympathies, by his inimitable light music—and having done this, presents us more refined and classic fare, in such a palatable form, that the appetite is stimulated, and in the end we are led to appreciate the surpassing excellencies of high art, developed by genius, and almost to loathe anything of an inferior character.

The Mendelssohn Festival on Thursday evening was one of the great, nay, we might say the greatest, events of the season; and as such, it was regarded by our concert patrons; for, long ere the hour for opening the doors of the Metropolitan Hall had arrived, the avenue was blockaded by anxious crowds, and for a full hour subsequently, the rush was really terrific. Every seat in the Hall and galleries was quickly occupied; hundreds of ladies as well as gentlemen, had to stand the entire evening, and as many who arrived late were disappointed in obtaining admission at all. So much for the prestige of the great Mendelssohn's name, coupled with that of Jullien, as his expounder. The first part of the programme was entirely devoted to the compositions of the modern master of classic music—commencing with his celebrated symphony in A minor, given in all its completeness and integrity. This symphony is generally known by the appellation of the Scotch Symphony, from the fact of its having been composed by Mendelssohn during his tour in Scotland, and from its conveying the musically painted impressions of the composer. It is indeed an illustrated tour in the Highlands, o'er mountain and heather; a delicious picture, full of freshness and originality, wherein the master-mind is apparent; and Jullien's appreciation and interpretation of it, was beyond all praise. Next in order came the same composer's charming lied of "The First Violet," admirably rendered by Mdle. Anna Zerr. His grand concerto for the violin followed, (the only one, by the way, he ever composed,) introducing a *debutant* in the person of Mr. Henry Weist Hill, to whom was entrusted the task of performing this beautiful work. This gentleman is a member of the Royal Academy of Music, London, where he carried off the great prize, and also first violin of the Queen's Opera House. Had Mendelssohn written nothing else, the composition of this concerto would have rendered him famous in his own times, and handed down his name to posterity; for a more classically beautiful composition it would be impossible to conceive, leaving no room for clap-trap effect, or mere mechanical skill, but depending entirely on its intrinsic merits for success, combined with the taste and appreciation of the performance. Simply to say that Mr. Hill acquitted himself satisfactorily, would not be awarding the praise he deserves; his tone is strong and pure, yet withal delicate, and his style of playing—of that classical style which is in sympathy with the great work on which he was employed.

The entire concerto was enthusiastically applauded, and unanimously encoored—a just tribute alike to the composer and performer; would that Mendelssohn had written more for the violin; but no—in this, his solitary effort, he surpassed him-

self, and never repeated the attempt. The fine air, "Hear ye, Israel," from the Oratorio of *Elijah*, stood next on the list, and this was done ample justice to by Mdle. Anna Zerr, whose pure soprano voice was heard to the greatest advantage in a composition thoroughly calculated to test the talent and capability of any artist. But the concluding portion of the first part was that which was most anxiously awaited, viz: the incidental descriptive music to Shakspeare's *Midsummer Night's Dream*, a work, world-famed for its wondrous originality, beauty, and truthful delineation of the poem, and as being the first which established Mendelssohn's European reputation. When we reflect that he was but seventeen years old when he composed this work, we cannot but regard it as the inspiration of genius—more particularly as not Mendelssohn himself, in all his subsequent productions, ever succeeded in equalling it. It stands alone in its poetic attributes, the result less of study than of inspiration. M. Jullien gave us this grand composition in all its integrity. The overture,—the charming scherzo descriptive of the assembling of the fairy court,—the interlude in A minor,—the comic march of Bottom, the weaver, and his dramatic confreres,—the sweet Notturmo, and the grand Wedding March,—nothing was wanting, and all superbly rendered, thanks to the reverential appreciation and fine classic taste of the *chef d'orchestre*. On the termination of the composition, profuse applause rewarded his efforts.

Taken altogether, the Mendelssohn Festival was a superb musical feast, which M. Jullien will be justified in repeating during the ensuing week, ere he quits New York.—*Evening Mirror*.

#### BEETHOVEN'S STUDIES, PROVED TO BE COUNTERFEIT.

(From the German, by HENRY SCHWING.)

SOME years after Beethoven's death appeared a work entitled, "L. v. Beethoven's Studies in Thorough Bass, Counterpoint and Composition, collected from his MSS., and edited by J. Ritter von Seyfried. Vienna: published by Haslinger." Doubting the genuineness of the work, A. Schindler lifted up his voice in 1835, but the voice of the "herdsman" was partly unheeded and partly suppressed by those interested in the matter. The musical public is like the world, of which the proverb says: *mundus vult decipi*; it bought the book, and the money filled the pockets of the speculators, who, in a most unworthy manner, abused Beethoven's revered name.

But, by what authority do you make such charges? Could not Schindler have been in the wrong? Does not the assurance of a most respectable man (J. v. Seyfried) prove that these studies have been collected from Beethoven's MSS.? Read the preface of the editor.

Such question perhaps may be asked by many; but I say, that Schindler was on the right track; and we ought to be thankful to him, that, even now (Nov. 1851), when the world is about to be cheated with a second edition, he brings it again into public notice.

The whole artistic world will be taken by surprise, when they shall read in the following statement the result of my researches as to the true quality of the book, according to which, the declaration on the title appears as a falsehood, and the preface as a mockery. Never was there a greater deception practised upon the public and one that remained so long undetected: for the whole work is nothing but a *compilation from books published in the last century*.

Such assertions require proof—here they are:

At the time when I read in this journal, (No. 70,) the notice of Schindler's renewed protest, I remembered having seen a

fugue, while perusing these so-called Beethoven's Studies, which, it seemed to me, I had met with in some of my studies: I found my old acquaintance: and the more leaves I looked over, the more examples in counterpoint I found with which I had met before. As the only intrinsic merit of the book rests on the supposition that these examples and elaborations are by Beethoven, that we have in them the interesting attempts of a youthful genius to master the rules of his teacher, and to solve the given problems, I could not satisfy my once aroused doubts, and was determined to leave nothing undone in discovering the original source of the work. While I was thus musing, my eyes rested on the title of an old book, which read—*Gradus ad Parnassum*; and, in the same moment, it flashed upon me, that I had found the original of the work. I took hold of the old hero, Johann Joseph Fux's book, entitled: *Gradus ad Parnassum sive Manuductio ad Compositionem regularem*; or, Directions for Composing according to Rule; translated from the Latin into the German by Lorenz Witzler, (Leipsic, 1797, publ. by J. S. Heinsius); and inviting the venerable Capellmeister of their majesties Leopold I., Joseph I., and Karl, to a social conversation, I showed him "Beethoven's Studies." Who can imagine my surprise, when he (Fux) with ghost-like voice replied—

"All this has existed long years ago, it is all by me; I brought it to light, with his majesty's permission, A.D. 1725."

"What!" I exclaimed, "is this possible?"

In all probability, Albrechtsberger, who was represented in my library by three vols. of Seyfried's edition, and occupied a place next to Fux, overheard our conversation: he looked over my shoulders into "Beethoven's Studies" and whispered:

"Hm! hm! is well known to me: this, and that, and that, are by me; all published by Seyfried, my beloved pupil, many years ago."

I sprang up enraged, struck with my fist on the table, and the two ghosts vanished. I vowed to avenge the wrong done to Beethoven by a public denunciation of those who substituted the powder of the wigs of these two (albeit time honoured) masters, for the sparks of his glowing genius.

I shall therefore proceed to a judicial trial of the guilty, by Fux and Albrechtsberger. I point to the above-mentioned edition of Fux's book, and to the entire work (3 vols.) of Albrechtsberger on Thorough Bass and Harmony, edited by his pupil, J. v. Seyfried, and published by A. Strauss in Vienna, (without date.)

The first section of these "Studies" containing seventy-four pages of the Rules of Thorough Bass, I shall not notice, (see below.)

The second section, the Theory of Composition, I shall examine more concisely. On the 87th page begin the examples in Counterpoint. I will state in passing, that now and then a note is altered from the original.

In the "Studies" you will find on

Page 87	the contents of Fux-table 2	.....figure 13
Page 88	"	" 2 .....figure 16, 17
Page 89	"	" 3 .....figure 1, 3
Page 90	"	" 3 .....figure 12, 15
Page 91	"	" 3 .....figure 13, 14
Page 92	"	" 4 .....figure 6
Page 103	"	" 7 .....figure 22, 23
Page 104	"	" 8 .....figure 1, 2
Page 106	"	" 9 .....figure 4, 2
Page 122	"	" 14 .....figure 5
Page 123	"	" 14 .....figure 2, 6, 7
Page 125	"	" 16 .....figure 2
Page 126	"	" 16 .....figure 3, 4, 5
Page 136	"	" 19 .....figure 7
Page 136	"	" 20 .....figure 1

Page 137	"	" 20 .....figure 2, 3
Page 139	"	" 21 .....figure 1
Page 140	"	" 20 .....figure 6
Page 141	"	" 21 .....figure 2
Page 249	"	" 31 .....figure 4
Page 250	"	" 31 .....figure 5, 6
Page 251	"	" 31 .....figure 6
Page 251	the contents of Albrechtsberger, vol. 3, p. 32	
Page 252	"	" vol. 3, p. 38
Page 253	"	" vol. 3, p. 39
Page 254	"	" vol. 3, p. 39
Page 254	the contents of Fux-table 32	.....figure 1
Page 255	"	" 32 .....figure 1
Page 259	"	" 31 .....figure 9
Page 259	"	" 33 .....figure 1
Page 260	"	" 33 .....figure 2, 4, 5
Page 261	"	" 33 .....figure 3, 6, 7
Page 261	"	" 34 .....figure 1
Page 262	"	Albrechtsberger, vol. 3, p. 56-7-8
Page 265	"	Fux-table 33 .....figure 8
Page 265	"	" 34 .....figure 2
Page 265-6	"	" 35 .....figure 1

Page 265, as well as other pages are

to be found in Albrechtsberger, vol. 3, p. 76, &c.

I am of opinion that this statement will suffice to prove what I asserted. The proof might be added to, but I am weary of hunting for counterfeit coin. It is altogether doubtful that the little which is still left of the "Studies" originated with Beethoven.—Schindler's opinion that the whole was only a sketch book of Albrechtsberger, or of one of his pupils, is more than probable. He (Albrechtsberger) made use of the work by Fux, from which, besides the musical illustrations, the succeeding text also is copied. Fux's book is written in dialogues; and in one of such the teacher admonishes the pupil as follows:

"You have succeeded well; and you learn from this that by unwearied perseverance we can accomplish much. Remember the proverb, that the drop of water by constant falling wears away the rock: and that to master a science requires untiring energy and application."

This advice we find again in the "Studies," page 92, with trifling alteration. Although the name of Fux appears twice, yet his work is mentioned but once in the whole book, viz., page 96, where the following is quoted:

"In this cadence, the 7th leads into the 5th, which is called the *Fuxische Wechselnote*, named after its inventor,\* Johan J. Fux, K. K. Ober Kappellmeister, who wrote the first systematic book on musical composition under the title—*Gradus ad Parnassum*, a very celebrated work, which his noble patron, Karl VI., caused to be published."

Having shown these striking proofs of the ungentleness of "Beethoven's Studies" to Prof. L. Bischoff, I was requested by him not to grow weary in the discovery of truth, but to examine also the first section of the "General Bass Lehre." I did so, and found in Turk's instructions, (published in 1791,) a figured bass, from which was taken, with the exception of a few leaves, the first section. The definitions of terms are all copied, with trifling alterations, and the musical examples, also, are as they are found in the book mentioned.

Compare in the Studies—

Page 5,	with Turk, page 49, section 26.
Page 6,	with Turk, page 47, section 30, and page 48, section 31.
Page 7,	with Turk, page 46, section 28.
Pages 8 and 9,	with Turk, page 46, section 29.
Page 9,	with Turk, page 48, section 32.
Page 10,	with Turk, page 49, section 34.

\* Which assertion, however, is false, as can be seen in the work of Fux.



Page 11, with Turk, page 50.

Page 12, with Turk, page 51.

Pages 13 and 14, with Turk, pages 52 and 54.

Compare in the third chapter of the Studies—

Page 21, with Turk, page 57.

Page 22, with Turk, pages 61, 62, 63, 64, and 65.

Page 23, with Turk, pages 65, 102, and 103.

Page 24, with Turk, page 104, &c., &c.

The sixth chapter is copied altogether from the sixth chapter in Turk's book. Take, for instance, the first two staves on page 59 in the Studies. The first measure is found in Turk's book on page 264, under C and D; the second measure on page 265, under H. Sometimes it is mixed very much: but the whole is to be found. What was above said of the sixth chapter can be applied to the seventh, eighth and ninth chapters: they are all copied from the corresponding numbers in Turk's book. Compare the tenth chapter with Turk, page 139, &c.

Finally, the treatise on the Recitative in the "Studies," (pages 138, 9,) is taken from J. G. Sulzer's Theory of the Fine Arts, (vol. iv, page 4, second edition. Leipsic: 1799.) This article (recitative) extends over 71 pages and 6 tables of illustrations; everybody will at once detect this plagiarism in the "Studies."

Let this suffice, for enough have I tracked the path of these unconscientious smugglers, through swamps and bulrushes. Perhaps others may, by continued search, discover still more. I was induced to make this exposition by a feeling of natural indignation. Both Beethoven and the musical public have been wronged most unconscionably. How many a poor student may have already saved his dimes in order to obtain a relic of Beethoven? and what has he now? But I abstain from further remarks. I will only add, with an old poet:

*Si natura negat, facit indignatio versum:*

a just wrath should fire the pen, at such a deep wrong done to a great name.

F. DERKUM,

*Lerher an der Rheinischen, Musik-Schule.*

KOLN, November, 1851.

### Dramatic.

FRENCH PLAYS.—SODÉ THÉÂTRE.—The repertoire of this little theatre can by no means be taxed with want of variety, as of late each evening has been distinguished by fresh productions. On Monday evening the performance consisted of the vaudevilles respectively entitled "*Le corde sensible*," "*Tambour battant*," and "*La Tigre de Bengale*." The characters in this last-mentioned piece were excellently cast, and the acting throughout is entitled to the highest praise. Mons. Armand Villot, as the jealous husband, may be styled the very Othello of the Boulevards. Mons. Eugène, as the innocent provoker of the "green-eyed monster," proved that he possessed that rare peculiarity—a new comic style. His ludicrous presentment of intense fear, when momentarily expecting to be offered up as a sacrifice to the mistaken jealousy of an infuriated husband, belongs to the first order of broad "fun." The "*beaux yeux*" of Madlle. Cecilia (a lady who made her debut in the part of *Aurelie*) went far to excuse the marital jealousy on which the plot of the piece turns, while her very ladylike acting invested the character with an amount of interest which the author had evidently forgotten to impart to it. The *patois* and "rusticity" of Madlle. Jenny de la Brière, as *Clapotte*, the country servant girl, also deserve special recognition. Altogether, this little troupe presents the (to English audiences) singular phenomenon of a dramatic

company, which, although not boasting one single "bright particular star," is notwithstanding, from the attention which its members pay to detail and bye-play, capable of affording more genuine amusement than those more ambitious "presentments," where the excellence of one first-class actor is more than counteracted by the inferiority of the surrounding nonentities, who generally appear to be selected on the "anticlimax" principle.

STRAND.—A pleasant little drama, entitled *Vanity Cured; or, a School for Old Gentlemen*, was produced on Monday. The interest turns on the vanity of an old nobleman, a sort of Lord Ogleby, who fancies himself an object of affection to a young girl, who is induced, by an intriguing mother, to dismiss her first love, and admit the addresses of the noble and antiquated beau, whose eyes are at length opened on secretly witnessing a "farewell interview" between the lovers. The character, as well as the whole piece, is neatly constructed, and the circumstances by which the old inamorato's delusion is kept up to the last scene, show considerable knowledge of the stage. The humour of Mr. Ranger, as the old lady, is pungent and true; a little extravagant perhaps, but no less amusing. The piece achieved the most decided success, and is the best vaudeville comedy of native growth that we have seen since the production of Mr. Courting's drama, *Time tries all*, and we anticipate for it a similar run of popular favour. Mr. Ranger, on being called forward, announced himself as the author. The present season will terminate at the end of the week, and on Monday the performance of English Opera will be resumed under the direction of the fair Rebecca Isaacs. We trust the theatre will retain the services of Miss Marshall, the mainstay of the present season, and whom we look upon as an artiste of extraordinary promise. Miss Marshall commenced her career at the Princess's Theatre as a dancer, but it was soon found that she carried her brains in the usual place—in her head that is, and not in her heels. Her exertions were speedily transferred to the drama, where she attracted attention by the pathos as well as humour she displayed in the small parts assigned to her. Time has, of course, matured her abilities; but from the long habit of playing at minor theatres she has acquired some vulgarisms, of which, if she would fulfil her early promise, she must forthwith rid herself. Her humour is robust and national, but not free from coarseness, and the heedless love of exciting laughter and applause, sometimes leads her into other faults of bad taste. Her latent powers of expressing the stronger passions will be more available when she joins the national theatre, a step in her profession to which she may confidently look forward.

### MUSIC AT MANCHESTER.

(From our own Correspondent.)

You, Mr. Editor, and your own correspondent, are much in the position about *Norma* as the knights were in the well-known apologue of the parti-coloured shield. We view it from opposite sides—our objection was to the choice of subject, not the libretto itself. Look at the principal character: a Druid priestess faithless to her vows—the unwedded mother of two children, whose father, the Roman pro-consul, is faithless to her—and paying court to a younger priestess! How can we sympathize with such characters? We do not pretend to any odour of sanctity or fastidious straight-lacedness. But how differently are our feelings enlisted on behalf of Leonora, as the fond, devoted wife in *Fidelio*, struggling to recover her lost and imprisoned husband, in the disguise of a youth, in Beethoven's only opera?

On Thursday, the 28th instant, for the benefit of Madame Caradori, *Lucrezia Borgia* was repeated. In addition to the attraction of which, a short concert was given—in which Madlle.

Zimmermann and Miss Fanny Huddart appeared to advantage—the greatest feature was, however, Herr Formes, who gave the “O ruddier than the cherry,” from *Acis and Galatea*, and “In diesen heiligen Hallen,” from the *Zauberflöte*. We were unfortunately not present, but we understand that Miss Huddart was encored in a song of Linley's called “Constance;” that “Ruddier than the cherry” suffered from being given with pianoforte accompaniment, despite Mr. Loder's able hands at the instrument. This should not have been with a good orchestra before the singer. The *Zauberflöte* song was very fine. We understand the opera of *Lucrezia Borgia* was given in a far more efficient manner than on its first representation—the trio especially, “Giulio se ti sfuggi,” and the “Brindisi,” being far better sung than on the former occasion. We were glad also to learn there was again a good house. On Friday, the 28th ult., we were again present, and since Jenny Lind was here in 1847-8, we have not seen so brilliant a house—the pit was stalled to the extent of five rows, every seat being occupied both in them, the dress circle, and all the private boxes with parties in evening dress. We cannot help feeling sorry that with such a house, the German Opera Company should have appeared to so great disadvantage. It was the *Huguenots* for the first time—for Herr Formes' benefit, and nothing could possibly have been more unfortunate. The opera was not half rehearsed, we happen to know, and it ought to be stated in justice to the chorus master, Mr. Charles F. Anthony, that the chorus were too much occupied with *Marco Tempesto* every day, besides having to rehearse on four days each week for the particular opera to be performed that night; the consequence was, that *Gli Ugonotti* was very imperfectly put on the stage. It was the first time we ever heard Meyerbeer's celebrated opera, and the impression it left upon us was not in the highest degree favourable. Formes' Marcel is certainly a feature to be remembered. It is as great in its way as Caspar; but we felt disappointed with Meyerbeer's *Huguenot* music, especially as compared with his *Robert*. The first act was divided into two—thus making five instead of four acts; the French people must be fond of lengthy performances! The earlier portion of the opera went by far the best. The drinking chorus was very steadily sung, and Reichardt gave the “Vergin divina” with considerable feeling and expression. Marcel's “Deh vna” and his celebrated “Piff paff” song, in the hands of Formes, were alone almost sufficient to redeem the entire opera; the corale, “O tu che ognor” was so strikingly characteristic, and the “Piff paff” so intensely dramatic. The latter was most enthusiastically encored. Miss Huddart made a capital page, and gave Urban's song, “Nobil donna,” very sweetly. Here our praises must end. Margarita di Valois was an up-hill part for Mdle. Zimmerman. The audience must have had grateful recollections of the lady's efficiency in Annette and Adalgisa. Mdme. Caradori was unfortunately suffering so severely from cold, as to mar her efforts and impair her energy in Valentine. Unnerved as she was, however, the scene between her and Raoul, beginning, “O ciel dove vai tu?” was the most impressive and effective in the opera, and caused Caradori and Reichardt to be recalled at the end of the act. Reichardt, indeed, deserves great praise for his performance as Raoul, especially as we are told it was his first appearance in that part. He, Formes, and Miss Huddart were the most efficient. We sadly wanted a better St. Bris than Signor Gregorio, and a more knightly Nevers than Herr Kuchler. The chorus, band, and principals all wanted more rehearsals, consequently, it is no wonder hundreds went away from the theatre disappointed! How different from the nights of *Der Freischütz*, or *Norma*, or *Lucrezia Borgia*!—The German Company commenced a three weeks' engagement at Liverpool on Monday last, after which it is said they will return to us for four nights more; when *Fidelio* is to be given in the original German, and *Les Huguenots* (we trust more perfectly) and *I Puritani* in Italian.

We cannot conclude our notices for the present of this talented company, without congratulating them on their great success here. We trust it is a good augury for the future; hitherto with the sole exception of the Jenny Lind mania, opera, and more especially foreign opera—whether French, German, or Italian—has been invariably unsuccessful in Manchester.

The English Glee and Madrigal Union gave a successful concert at the Athenæum Library Hall here on the 27th inst.; but

why does not Mr. Lockey or Mr. H. Phillips introduce some variety and novelty into the programme? “Here, in cool grot” and “Hail, smiling morn” are good glees we know, and it may be worth while for the Union to exhibit their style now and then, of giving such hackneyed and vulgaristic pieces—but why not select more novelty and variety in the refined school of Dr. Calcott's “O snatch me swift?” &c. &c.

An Amateur Concert was given last night at the Manchester Town Hall by a society just formed in Broughton, called the Broughton Musical Society, something on the plan of the Madrigal Society (no paid professionals). They meet under the direction of Mr. J. Thomas Harris, for the practice of glees, part songs, and chorusses, as well as madrigals, and will hold their future concerts, we believe, in the new Town Hall, Broughton. We were not able to attend, but understand the first concert went off very well.

### THE NEW CLAYTON HALL, LIVERPOOL.

(From a Correspondent.)

THE want of a hall, at once handsome, commodious, and in a central situation, for the holding of first-class concerts and public meetings, has long been felt in Liverpool; but at length it has been supplied in the new Clayton-hall, which has been erected by Mr. John White, estate agent, of this town, upon the site of the late “Roscoe Club,” in Clayton-square. This building has been completely re-modelled, and fitted with all the improved appliances which modern science and art have brought into requisition to produce elegance of effect, and to promote the comfort and convenience of the assemblages that may be collected within the walls. As a concert room, the hall possesses some eminently attractive features. The drapery and fittings of crimson cloth are in pleasant contrast with the general light hues of the decorations and the woodwork, which are relieved by nicely-wrought imitations of various fancy woods. The floor of the body of the hall inclines gradually towards the orchestra, and the seats, all of which are comfortably backed and cushioned, are so arranged, that from all parts an uninterrupted view is obtained of the movements of the performers, or the occupants of the “platform,” as it may be. The “boxes” are draped and festooned with crimson cloth, and tastefully painted in front. They are lofty, airy, have a bold amphitheatrical sweep, and, when filled with company, present an exceedingly handsome and brilliant appearance. One advantage in the position of the seats will be appreciated by all: they have been placed at such an elevation one above the other that even the tallest individuals do not in the least obstruct the view of those behind them. The Clayton Hall will hold about 1,500 persons, including 700 on the ground floor. The boxes themselves will accommodate 400 persons. Attached to the boxes are cloakings rooms. Above is the gallery, constructed to hold, with comfort, about 350 individuals, and well adapted both for the perfect sight and hearing of what takes place in the orchestra. The orchestra will seat nearly two hundred performers, the front is planted well forward into the hall; and it possesses a large area for the accommodation of the principal artistes. In a short time it will be provided with a superior organ. There is a comfortably-furnished retiring-room on each side of the orchestra; one for gentlemen and the other for ladies. While the orchestra and the hall are thus admirably adapted to give due effect to choral and instrumental displays, they are no less suited for public meetings and other assemblies. The speaker with ease commands “the house,” and the audience can distinctly hear and see him from the remotest corner. The plane of the orchestra forms an excellent platform, while the tiers of benches behind can be appropriated to reserved seats.

Another important use to which the Clayton-hall is adapted is that of displaying to advantage exhibitions of all kinds; collections of works of art, curiosities, &c.; while for bazaars it offers peculiar facilities. The lighting and ventilation of the hall have been managed with great success. In the centre of the ceiling a number of jets are concentrated into one circle of great brilliancy, whence an agreeable and equal light is diffused over the whole building. The orchestra is lighted by two smaller circles. Cold



currents are admitted through gratings in the floors, while the heated air finds an escape through a vast number of ventilators placed at different elevations throughout the building. In the most crowded state of the hall, a cool and pleasant temperature is thus maintained. Two facts only yet remain to be noticed. The one is that the entrance-hall is lofty and elegant, with wide and carpeted stairs sweeping up to the boxes; the other that, from the position of the hall, there is every accommodation for vehicles to set down and take up visitors. The Clayton-hall promises to be a favourite resort of the Liverpool public, and for professionals visiting the "modern Tyre," few public rooms will be found so useful.

### REUNION DES ARTS.

(To the Editor of the Musical World.)

DEAR WORLD,—As I did not perceive any of your numerous staff at the last meeting of the *Reunion des Arts*, I have taken up my pen—though unused to scribbling—with the intention of giving you a description of it. Whether or not I shall get to the end of my labor, is a fair question for consideration; and whether my description will be worth your notice, if I do, is another. Here goes, however. Take the will for the deed, and remember I am only an amateur reporter, and have no pretensions whatever to be regarded as one of the mysterious fraternity of critics.

The *soiree* of Wednesday was one of the most brilliant ever given by this society, which may appropriately be called the "Almack's" of the arts. It enrolls among its members the most distinguished artists of the day, and amateurs of the fine arts are as eager to be admitted subscribers to the *Reunion des Arts*, as the amateur denizens of fashion to their aristocratic *reunion*. The *soiree* of Wednesday was a musical one, and the programme was commendable in many points. The evening commenced by Herr Goffrie playing, in a highly-finished manner, De Beriot's *Rondo Russe*, for the violin, accompanied on the pianoforte by Mr. G. F. Kiallmark; this was followed by Rossini's duet, "Bella imago," sung by Madame Amedei and Signor Rommi. The lady, whose *debut* in England we believe it was, deserves especial notice, since she is apparently destined to take a high position among the vocalists of the day. Her voice is a *contralto* of excellent quality, considerable power, and flexibility. She sings with an *abandon* and feeling that prove her Italian training—although we understand she is English by birth—her phrasing is good, and her intonation perfect. Having said thus much in her favour, it is easy to come to the conclusion, that Madame Amedei's *debut* was successful. Our readers will, however, have an opportunity of judging for themselves, as we understand she is engaged for one of the Wednesday Evening Concerts. Madame Amedei possesses a handsome and expressive face, and in figure she is quite an Alboni. The impression she made was unmistakeable. Signor Rommi is well known to the *habitués* of the Royal Italian Opera, but not so well known in the concert-room, where his barytone voice and method of singing, nevertheless, always give pleasure. Madame Weiss, an old favourite at the *Reunion*, sang Kücken's "Good Night" in an artistic manner, and was greatly applauded.

No sooner had the plaudits subsided, than a young girl in a *coiffure* "à l'Imperatrice,"—so envied by the many, so becoming to the few—made her way unassumingly through the crowd towards the pianoforte. A burst of recognition soon proclaimed the fair artiste to be well known, and Miss Arabella Goddard gracefully bowed her acknowledgments, looking—to quote the brilliant writer in the *Morning Chronicle*—"charming and happy." The piece chosen for the occasion was the *Improvisata* of Stephen Heller, on Mendelssohn's lied "Auf Flugeln des Gesanges" (*Anglice*, "On Song's bright pinions"). The tone and feeling possessed by the young pianist were never more apparent than in her interpretation of Mendelssohn's lovely melody, nor her power of execution more effectively displayed, than in the case with which she glided through (if I may so speak) the difficult passages with which Heller has elaborated the air. Being unanimously encored, Miss Goddard returned to the pianoforte, and performed the *bravura*

variations on "Rule Britannia," by Mr. Brinley Richards, with equal success. She retired from the instrument amidst loud and prolonged applause. Madame Amedei, in the *aria* "Per sua madre," from *Linda* (not from *Maria de Rohan*, as printed in the programmes), fully confirmed the favourable impression which she had made in her previous duet; and Signor Rommi then sang "Le Muletier," with the utmost spirit and humour.

The second part opened with Beethoven's grand trio in D major (op. 70) for pianoforte, violin, and violoncello, played to perfection by Miss Arabella Goddard, Herr Goffrie, and M. Paque. Those who have heard Miss Goddard in the works of the great masters, will hardly require to be reminded of her excellence, or to be told that her knowledge of the meaning of the author was strikingly developed in the execution of this masterly and imaginative *trio*. Herr Goffrie and M. Paque merit the highest encomiums for the artistic manner in which they sustained the violin and violoncello parts. Madame Weiss sang very gracefully a pretty ballad by her husband—"The memory of thee,"—and the concert terminated with Mercadante's *aria*, "Se m' abbandoni," sung by Madame Amedei, to whom the audience awarded their fiat of approval in the most unmistakeable manner. Mr. G. T. Kiallmark accompanied the vocal music at the pianoforte, and proved himself possessed of excellent ability for that more difficult than grateful task. The next meeting of the Society will be at a *conversazione* on Wednesday evening, the 16th instant.

[We are obliged to our unknown correspondent, and shall look to him for future accounts of what goes on at the *Reunion des Arts*.—D. R.]

### Reviews of Music.

"THE PIANIST'S HAND-BOOK." A Guide to the Right Comprehension and Performance of our best Pianoforte Music. By CARL ENGEL. Hope and Co.

Mr. Carl Engel's "Guide" may be commended, not only on the score of utility—which quality it exhibits in an eminent degree—but on that of novelty. It is an elementary work, *raisonné*, so to speak, and profusely illustrated with examples. It not merely initiates the learner into the art of playing upon the pianoforte, but it informs him of the most important and necessary facts connected with the philosophy of that art; besides introducing him, by gradual steps, to the great composers, who have enriched the *repertoire* of the instrument, with whose works no one who aspires to be a pianist, should be unacquainted.

Mr. Engel begins with some preliminary remarks, in which he justly maintains that the study of the pianoforte should be commenced in early youth. He then gives a kind of historical description of the instrument, which is followed by observations about touch, and some excellent recommendations about the manner of practising, which are enforced by copious and appropriate examples. His observations on chords, which follow, are cogent. He is quite right in the high importance which he attaches to a thorough knowledge of them; which is, indeed, indispensable to one who aims at acquiring a mastery of the instrument.

What Mr. Engel says of pedals, too, is clear, concise, and veracious. In some pages, devoted to what is called "form," he initiates the student in a very diverting manner, in that which is not only the first, but the most important secret of musical composition. The application of his principle to one of the best known *scherni* of Beethoven, is not only highly interesting, but easily understood. As much may be said of his exemplifications of counterpoint, by a fragment of one of the 48 fugues of Bach, and a canon in the octave from the same great master's *Art of Fugue*, and another from Clementi's *Gradus ad Parnassum*.

After explaining a number of musical terms belonging to the various orders of musical composition, Mr. Engel enters into some admirable remarks on what he styles "Intellectual Conception;" in which, among other wise maxims, we find, that too much expression is as destructive of real musical effect as too little.

Mr. Engel then enters at length into the choice of composition, and this occupies the greater part of his book. With the reservation, that the sympathies of the author belong almost too exclusively

to the elder masters—a pardonable leaning, it must be owned. His "Selection of Good Pianoforte Music" must be approved of as varied, comprehensive, and above all, useful.

Mr. Engel's observations on the manner of performing certain of the compositions which he recommends—among others a fantasia and sonata (in C minor) of Mozart, Dussek's *La Consolation*, a familiar sonata of Beethoven (opera 14, in G.), Weber's *Invitation pour la Valse*, trio of the *Lieder Ohne Worte* of Mendelssohn, from Book 3, Beethoven's "Pathetic Sonata," Hummel's *La Bella Capricciosa*, the A flat Sonata (op. 26) of Beethoven, with the Funeral March, Bach's Chromatic Fantasia, and a fugue from the same composer—are so many succinct and amusing lessons in which he discloses, in intelligible language, and with apt illustrations, his own notions of how they should be performed. With these we may not altogether agree; but, as Mr. Engel is an accomplished professor, his notions will have their due weight; and, we may add, they are always sensible and artistic.

In his "Selection of Good Pianoforte Music," which we have reconsidered since writing the above, we find something to object to. In the article of sonatas, Mr. Engel gives us an ample list of Beethoven's, but omits some of the most beautiful. Among others, that in F sharp, op. 78, and that in E major, op. 109, which are certainly among the most beautiful, and which might advantageously replace some of the more trivial of other masters. Of his selection from Dussek, there is no reason to complain; but Mr. Engel makes a mistake in saying that the sonata in E flat, op. 44, is called in England, *Plus Ultra*. *Plus Ultra*, on the contrary, is the name given to the A flat, op. 70, known in Paris as *Le Retour à Paris*. The English title of the other is "The Farewell." Before leaving Dussek, we should feel obliged to Mr. Engel if he could inform us where we could procure the sonata in E flat, op. 75, which is down in his list.

Of Hummel's Sonatas only one is given, and that by no means the best; the F minor, and even the D, being far preferable to the F. sharp minor, which is little better than a fantasia.

Mozart is well provided for, and there is more than enough of Schubert.

The Selection from Steibelt is interesting, and we should like to be able to procure the two sonatas, ops. 25 and 64, which he has cited.

The single Sonatas of Spohr and Mendelssohn, that with a Fugue of Woelfl, and all the four grand Sonatas of Weber are down.

The list of Fantasias is exclusively classical, of which we should be the last to complain, since we care very little for the others.

Of the variations the same may be adduced—although we think that some of Dussek's very ingenious compositions of that character would be better than others we find included.

Among the Concertos we could readily dispense with the arrangements from Vivaldi. The two grand concertos of Dussek will be welcome, since they are not half so well-known as they merit. One grave omission must be cited as calling for the severest animadversion. We look in vain for the name of Sterndale Bennett, whose concertos, if Mr. Engel does not know, we cannot excuse him; and if, knowing them, he has wittingly omitted them, we can still less excuse him, since, with the exception of those of Mozart, Beethoven, and Mendelssohn, they are, as musical compositions, and as media for the display of brilliant execution, superior by far to any in the catalogue. This affected contempt of English composers is unworthy a foreigner of intelligence.

The collection of Fugues is, for the most part, unexceptionable; although some of the very best of Sebastian Bach, together with nine very fine fugues by Handel, and last, not least, the two masterly fugues of Mendelssohn, which are to be found in his Seven Characteristic Pieces, or Temperaments, all composed for the clavier or pianoforte, are strangely enough omitted. We quite agree with Mr. Engel in his admiration of the *Well-Tempered Clavier*; but the other fugues of that great contrapuntist are at least of equal value. A similar observation may be urged in respect to the separate fugues of Handel, which are for the most part quite as good as those in his *Suite des Pièces*.

The Catalogue of "Studies" omits much that is good, and

includes some that are worthless; such for example as those of Bertini. We say nothing about the six studies and the *Suite des Pièces* of Sterndale Bennett, which are as fine as any in the list, nor of the studies of Thalberg and List, indispensable for virtuosos of the modern school; but in reference to mere utility, we must loudly condemn the omission of the later studies of Moscheles, and of the twenty-four studies, in all the keys, by Cipriani Potter—another Englishman, by the way—which, irrespective of musical merit, for forming the hand, and acquiring fluent execution, are quite on a par with the inimitable studies of Cramer, and the *Gradus ad Parnassum*.

The miscellaneous pieces are not well selected. We would undertake to make a much more comprehensive and interesting list. Of the duets, trios, quartets, and other concerted works, we have only time to say, that the collection is large and judicious.

It may be as well to remark, that the name of Pinto—another Englishman, by the way—who wrote four sonatas, quite as good as those of Schubert, is omitted altogether; and that the admirable studies of Ferdinand Hiller, those of Kessler, and Kufferath, not to mention those of Henri Herz, which are both elegant and useful, are nowhere to be found in Mr. Engel's list. Moreover, Stephen Heller, one of the most prolific and gifted of composers, whose works enrich the library of the pianist, is almost treated as scurvily as our countryman, being stowed away unceremoniously in a footnote, as though he were an obscurity instead of a celebrity. These things, and others, must be rectified in the second edition of Mr. Engel's useful and interesting "Guide." Moreover, Pachelbel, Rameau, and Paradies composed music for the clarichord quite as good as most, and better than some to which is awarded a prominent place in the "Selections of Good Pianoforte Music."

The "Guide" concludes with some excellent remarks on "arrangements," followed by short and succinct descriptions of various instruments of which an orchestra is composed, with a list of symphonies, and other orchestral works of the great masters, which deserve to be known by the pianist; from which, we may remark, are excluded the first two symphonies of Mendelssohn, the two in D of Mozart, and others of rare merit. In the recommended list of quartets, quintets, &c., for stringed instruments, we find no mention of Mendelssohn's two quintets, which are among the greatest of his works, nor any mention of the quintets and double quartets of Spohr.

While declaring that the concertos written for various instruments have no merit beyond that of giving the performer an opportunity of display, from the list of exceptions we are astonished to miss the violin concertos of Spohr and Molique, which rank among the most admirable productions of the art! This is, to speak within bounds, an unpardonable oversight. Moreover, the violin concerto of Mendelssohn is in E minor, not E major. And while the student is recommended to become acquainted with Strauss, Lanner, and Labitzky, Jullien is overlooked; and while directed to a whole heap of works by Prince Louis Ferdinand, he is kept wholly in the dark about those of the ex-King of Holland.

The "Guide" concludes with some excellent remarks on vocal music, dramatic, sacred, and popular, followed by a chapter entitled "Hints for Further Progress," in which the literature of the art is touched upon in a concise and appropriate manner; and, to wind up, a copious glossarial index is appended.

We repeat our recommendation of the "Guide," which, notwithstanding the few sins of omission we have cited, is eminently useful and interesting.

### Provincial.

LEEDS.—Mr. Mellor's concert, on Thursday evening, afforded the public of Leeds an opportunity of spending a most pleasant evening. The lively overture to "Zanetta," was played very tolerably by the band, which, by the way, was hardly up to the mark in point of strength. Throughout the evening the drums were much too loud for the stringed instruments. The opening passage for violoncello in "William Tell," was well taken, but Mr. Burton indicated the time of the first movement slower than we have been accustomed to hear it. The horns, as usual, were flat in the passages allotted to them. The rattling march, too, was hardly given with



the brilliancy and spirit which its frequent repetition might reasonably have led us to expect. Of M. Prudent's playing it would be difficult to speak too highly. Every mechanical difficulty is overcome without the slightest apparent effort. He unites a clear and powerful tone with sparkling brilliancy and great felicity of expression. The fantasia on airs from the *Lucia* was, perhaps, the most tasteful and elegant of his performances; but although the fantasia is admirably suited to display the skill of the performer, yet a sonata of either Mendelssohn or Beethoven would have been a welcome addition to the programme. Mr. Sims Reeves, though apparently suffering from cold, nevertheless exerted himself to the utmost, and created, as usual, quite a *furor*. His rendering of Bellini's beautiful scena was exquisitely tender and pathetic. Bishop's little ballad, in another style, was not less successful, and received an enthusiastic *encore*; but Hatton's popular song, "Good bye, sweetheart," was judiciously substituted for it. However, Mr. Reeves reserved his greatest effort for the last, and sang Braham's "Death of Nelson" as no other tenor could do. He enters so completely into the spirit of everything he performs, that no audience can fail to be carried along with him. The song was tumultuously *encored*, but was very reasonably declined. Mr. Farquharson Smith sings both in time and tune. His voice is of considerable compass and power, but lacks flexibility and expression. He appeared to the best advantage in the buffo song, "Simon the Cellarer," and rendered valuable assistance in the concerted pieces. Mrs. Sims Reeves sang with great sweetness the old Scotch air, "There's nae Luck," and received a cheerful *recal*. In the glee, "This magic-wove Searf," we have rarely heard the voices blend so admirably, every point being taken up with precision. Mr. George Case's concertina playing afforded an agreeable diversity to the evening's entertainment. His execution displayed considerable finish and taste, and fully developed the capabilities of this pretty little instrument.—The Fourth People's Concert, on Saturday evening last, drew together a crammed audience. The vocalists were Miss Louisa Vining, Miss Brown, and Signor Paltoni, with a full chorus, and Mr. Spark as conductor and pianist. Beginning somewhat dully, the concert improved as it progressed, and the last song in the first part, by Miss Vining, was heartily *encored*. She substituted an old favourite of hers, "Coming thro' the rye," sung with archness and vivacity. But her greatest triumph of the evening was in a laughing song in the second part, the cacklings in which were so heartily and naturally given, that she elicited from the entire audience the heartiest bursts of merriment. This was again called for, and again sung, and it was followed by reiterated plaudits. Signor Paltoni has a pleasing voice, and renders his Italian songs and arias very well, but he was less successful in his English versions. Miss Brown was, as usual, well received; and the chorus rendered their pieces with force and precision, the lights and shades of some pieces being admirably displayed.

**ST. MARGARET'S, NEAR RICHMOND.**—The beautiful estate on the banks of the Thames, a short distance from Richmond Bridge, comprising the noble mansion built by Cubitt, from the designs of Mr. Vulliamy, for the Earl of Kilmoreg, and the picturesque park of seventy-five acres, has just been purchased from the noble Lord for the Conservative Land Society. The estate has a magnificent river frontage, affording most picturesque and extensive views. It is immediately opposite Richmond Gardens, and is within a short distance of three stations on the South Western Rail. It is proposed to insure as far as possible the erection of first-class houses, in order to render the purchase a real public improvement to this charming suburb.

**SHEFFIELD.**—We have rarely undertaken the criticism of a musical performance which has presented so many points for eulogium, and such scanty memoranda for fault finding as the Oratorio, which commenced the entertainments of Thursday. Not in Exeter Hall could we have had a richer treat of the kind, nor had our admiration of the most sublime of Mendelssohn's compositions, the *Elijah*, more completely awakened. For such efficient services the committee are indebted to the Leeds Choral Society, under the able direction of Mr. Burton, the organist of Leeds Parish Church. The principal vocalists were Mrs. Sunderland, Mrs. R. T. Barras, Mr. Perring, and Mr. Hinchcliffe, and the boys of the

choir of Leeds Parish Church. The chorus throughout the performance was admirable, and we are tempted to say that nowhere but in Yorkshire could the same effect, with the same number of voices, be produced. There seems to be an earnestness and an enthusiasm in these Yorkshire voices which we never heard in the south, and which were certainly, on this occasion, not wanting. Mrs. R. T. Barras sang very nicely and with great feeling. Mrs. Sunderland sang with great energy and pathos. The singing of Mr. Hinchcliffe was all that we could have desired, though a little cold, perhaps, prevented the full exhibition of the powers and qualities of his rich bass voice. One of the most striking features of this great work the wonderful contrast between the heather music of the worshippers of Baal, and the dignified strains of the Hebrew people, was most effectively displayed. Nothing could be finer than the quartet, "Cast thy burden upon the Lord," following immediately after the clamorous cry of the priests of Baal.

That quartet we should describe as the gem of the work, were we to overlook the choice trio, "Lift thine eyes to the mountains, from whence cometh thine help," which was given in the sweetest possible manner by Mrs. Sunderland, Mrs. Barras, and one of the boys in the choir. In the air, "Then shall the righteous shine forth," there was a slight flaw, the band being a little out of tune, perhaps arising from its being performed scarcely quick enough. Such slight imperfections are doubtless to be found, if carefully sought for; in all great musical efforts, but we might fill columns in commendation of the successful manner in which the various passages of *Elijah* were given on this occasion. With the music lingering in our ears of that magnificent chorus, "Behold! God the Lord passeth by! and a mighty wind rent the mountains round," we close our remarks, adding only that the tastes of a community must be greatly improved by the opportunity of listening from time to time to musical performances so much approaching perfection; and we are glad to find that the town of Rotherham, by their spirited efforts, are aiming to cultivate effectively the musical taste of the population. To Mr. T. R. Barras, to whom the committee of the Institute gave a "carte blanche" for the management of the musical festivities, the greatest praise is due.—*Sheffield Independent*, Oct. 22.

**LEICESTER.**—From our own Correspondent.—The first of Mr. Nicholson's "Concerts for the People," came off on Tuesday Evening in the New Music Hall, and, I am happy to say, with the most complete success. The audience numbered nearly seven hundred, and included many of the influential families resident in the town. The principal performers were Mrs. Streather, Mrs. Paget (late Miss Clarke, of the Royal Academy), Mr. Eldershaw, and Mr. Thoruley as vocalists—Mr. Streather (solo harp), Mr. J. A. Smith (solo cornet), and Mr. Zerdahelyi (solo pianist), a distinguished Hungarian exile, who, passing through the town, saw the announcement of the Concert, and kindly placed his services at Mr. Nicholson's disposal. The performances of all engaged appeared to give universal satisfaction, and everything promises well for the success of the whole series.

**LINCOLNSHIRE.**—The towns of Great Grimsby, Louth, Alford, &c., have been agreeably enlivened during the past week, by some Concerts given by Mr. Hoyland, the resident professor, and parish Organist of Louth. The Vocalists have been Mrs. Streather, Mrs. R. Paget (Royal Academy), and Mr. E. Page. The instrumental portions of the Concerts have been sustained by Mr. Nicholson (hautist), and Mr. W. Streather (harpist), both of whom have (from the local reports) created a sensation.

**SALISBURY.**—Mr. Aylward, the musicseller of this place, gave a grand concert at the Assembly Rooms, on Wednesday evening, October 29th. The artists engaged for the occasion were Madame Grial, Madame Doria, Signor Mario, Signor Ciabatta, Mr. J. L. Hatton, Mr. W. H. Aylward (violinello), and Mr. C. J. Read (pianoforte). The concert was one of the most successful that has ever taken place in this city, the room being literally crammed, and every available inch of space occupied by the rank and fashion of the city and county; the orchestra even was filled, leaving scarcely room for the performers. Grial and Mario were in magnificent voice, and the concert gave the utmost satisfaction to all.

**HITCHIN.**—On Tuesday evening, Oct. 25th, Signor Nappi gave a grand vocal concert at the Town Hall, assisted by Miss Ursula



Barclay and Mr. Smith. The selection of music was excellent, and the audience, which was both large and fashionable, expressed their gratification by repeated applause and numerous encores. It has seldom or never been our good fortune to listen to a more agreeable collection of pieces, or to hear them better rendered. Signor Nappi elicited great applause throughout; the execution of Beethoven's "Adelaide" was perfect, as also his other solos, "Il Postiglione," "Rage thou angry storm," "La Danza," &c. Miss Barclay was particularly successful in her very pretty ballads, of which several were demanded a second time. One very sweet piece, entitled "I am happy as a little bird," by G. A. Macfarren, had, we understood, never been sung in public before, and was immediately encored. Mr. Smith also sang "Annie Laurie," "In this old chair," &c., with great feeling and good taste. This gentleman also well sustained his part in the concerted pieces. We hope that the warm reception Signor Nappi has received in this town will induce him to pay another visit before long.—*Hertford Mercury*.

**CHESTER.**—Mrs. Scarisbrick's Morning Concert, at the Royal Assembly Room in this city, on Tuesday, was attended by a fashionable and crowded audience, which included most of the principal families of Chester and its vicinity. The first part opened with Donizetti's Duet "Io resto," sung by Madame Doria and Signor Ciabatta; after which Grisi and Mario sang "Tornami, a dir che m'ami" with admirable taste and effect, and the result was a cordial encore. Madame Doria next gave the aria "No non e ver" in a delightful style; she is a very pleasing singer, with good expression. Signor Ciabatta then sang Verdi's Romanza "Quando la notte" with fine taste; and was followed by Mr. and Mrs. Scarisbrick, who introduced Balfe's Duet, "O'er shepherd's pipe and rustic dell." Mario's romanza from *Il Pirata*, was of course enthusiastically encored, when he substituted the celebrated serenade from *Don Pasquale*, which he sang with all his own taste and expression, and narrowly escaped another encore. Mrs. Scarisbrick next sang Linley's ballad of "Ida;" and Mr. Hatton, who officiated as conductor, introduced "The Sleigh Ride," a pleasantly descriptive song; after which Donizetti's trio, "Ambo morrete," was finely given by Grisi, Mario and Signor Ciabatta. The second part opened with Rodwell's round, "Yes, brothers, yes," by the English singers; after which Grisi sang with all the glorious richness of her exquisite vocalism, "Casta Diva," from *Norma*; she was in fine voice, and, what with her is of quite as much importance, in most amiable humour; she accordingly sang *con amore*, and was rapturously encored, and substituted another of her favourite songs with equally exciting effect. Mr. Scarisbrick sang Bishop's "Oh! firm as oak" remarkably well; and was followed by Signor Ciabatta, whose manly expressiveness told in Mozart's "Non piu andrai." Mario then sang Hatton's "Good bye, sweetheart," with touching expression and eloquent harmony, which elicited a spontaneous encore. "Home, sweet home" was then sung by Mrs. Scarisbrick, who was complimented with an encore, and substituted "The Merry Zingari," which was much applauded. The duet from *Il Barbiere* "Dunque io son" was charmingly sung by Grisi and Signor Ciabatta; after which Madame Doria gave with great pathos "The Last Rose of Summer." This delightful concert closed with Rossini's famous prayer from *Mose*, "Dal tuo stellato soglio," which was sung by all the vocalists with a fulness of harmony and magnificence of effect, which excited most enthusiastic demands for an encore. We are heartily glad that the musical enterprise of Mr. and Mrs. Scarisbrick in providing so enjoyable an entertainment was so well appreciated and remunerated.—*Chester Courant*, Wednesday, Nov. 2.

**HUDDERSFIELD.**—MR. MELLOR'S GRAND DRESS CONCERT.—This, the first of Mr. Mellor's concerts for the present season, was given in the Philosophical Hall, on Monday evening last, and we were gratified to find on entering a few minutes before the time of the proposed opening duet between Mrs. Sims Reeves and Mr. F. Smith, that the hall was in a literal sense crowded from pit to gallery. Indeed, we have seldom if ever witnessed it either more numerously or more fashionably filled. The charming duet, "Signorina, in tantafretta," from *Don Pasquale*, was given with much taste by Mrs. Reeves and Mr. F. Smith. Mrs. Sims Reeves, the great attraction of this concert, was in splendid voice, and sang the

parts allotted to him in a style unequalled by any living English tenor. His "Death of Nelson" was immense. Mrs. Sims Reeves executed the several pieces assigned to her with great taste and wonderful expression, and revelled in those passages of executive beauty for which she has long been unrivalled as a vocalist. Mr. George Case executed two fantasias on the concertina in a manner which displayed wonderful cleverness of manipulation, and was enthusiastically encored. The pianoforte playing of Mons. Prudent was a treat of the highest order, but of a character more fitting for a Philharmonic audience than that of a provincial concert-room. The result was, that though his command over the instrument was such as proved him to be an executant of the highest order, his themes were too involved and scientific to thoroughly reach the greater portion of the audience, who were left to wonder where a more critical knowledge of music would have raised admiration. As a whole, the concert went well throughout, and was decidedly the most successful of the season.

At a preliminary meeting of the congregation worshipping in Highfield Chapel, held in the school-room, on Thursday evening last, it was resolved to erect an organ in this place of worship, and a committee was at the same time appointed to collect subscriptions and carry out this object to its successful completion.—*Huddersfield Chronicle*, October 22nd.

**RICHMOND.**—(From a Correspondent.)—On Wednesday evening the first of a series of concerts, given by the "Russell Family," took place at the Lecture Hall. The "executants" were the Misses Annette, Maria, and Charlotte Russell, Mr. G. Perrin (the popular tenor) Signor Onorati, and Mr. F. Osborne Williams, upon whom devolved the duties of *pianista accompagnateur*. The programme deserves a word of praise for the courageous introduction of a larger proportion of sterling Italian music, than is generally considered "safe" at provincial and suburban concerts. The experiment proved, however, that the works of the Continental masters, when really well rendered, find no lack of admirers among English "out-of-town" audiences. The young ladies in question possessing respectively soprano, mezzo-soprano, and contralto voices, were particularly successful in their rendering of Cimarosa's admirable trio from *Il Matrimonio Segreto*. Although the "laurels" of the evening were undoubtedly due to the ladies, Mr. G. Perrin and Signor Onorati deserve honourable mention for the highly creditable manner in which they sang the music allotted them, while Mr. F. Osborne Williams deserves a word of compliment, for the able manner in which he accompanied throughout a concert which combined specimens of almost every possible school of vocal music.

**ASHBY-DE-LA-ZOUCH.**—Mr. Henry Nicholson gave a concert in the Ivanhoe Baths Assembly Rooms, at Ashby-de-la-Zouch, on Friday evening last, and liberally handed over the surplus proceeds towards the fund for the formation of a band for the town of Ashby. The front seats were well filled, but the second were thinly occupied. Those who were in attendance were much pleased—indeed, the name of Nicholson is always received with satisfaction, and his flute solo with variations, "Rule Britannia," gained a well-merited encore. The performance of Mr. Streather on the harp was much admired. The singing of Mrs. Streather and Mrs. Paget was very pleasing, though Mrs. Paget was suffering from a cold. Miss Wykes was unexpectedly called upon to preside at the pianoforte, in consequence of the indisposition of Miss Deacon. The instruments for the new band—twelve sax-tubas—were received two hours before the concert commenced, and they were unpacked and hung over the orchestra for the inspection of the audience.—*Leicester Journal*.

### Miscellaneous.

**HARROW.**—The Harrow Literary Institution was, on Wednesday evening, the scene of unusual excitement, in consequence of a concert given by Mr. H. T. Tillyard, the Professor of Music at the Harrow School, whose compositions are suggestive of the author's ultimate attainment to a high position in his art. It is worthy of note, that the quiet and secluded inhabitants of this classic spot have not enjoyed the treat of a public concert for the last quarter of a century; hence we may account for the full and delighted

audience on Wednesday evening, consisting of the gentry and the lovers of music generally of the neighbourhood. The vocalists engaged were the Misses Stabbach and Wortley, and Mr. G. Tedder; the accompanists being Messrs. Wellington Guernsey, and Haskins. The concert opened with Attwood's glee, "Hark, the curfew's solemn sound," which was sufficiently well rendered to put the audience in high glee, (no pun.) Mr. Tillyard's execution on the pianoforte of an "étude de concert," by Gorla, elicited well merited applause, and he was equally successful in his good singing with Miss Stabbach, of Barnet's duet, the "Sol fa," which deservedly obtained an encore. Miss Stabbach admirably vocalized the florid aria "Della Tromba," by Pucitta, which seems well suited to her good and correct soprano voice; and she also sang a graceful ballad by Mr. Tillyard, "From sorrow's dream awake." Amongst the numerous encores must not be forgotten Mr. Tedder's "Death of Nelson," for which he afterwards substituted a sweet ballad called "The Boatman's return," which he sang with much grace and feeling, as also (by desire,) the Scotch ballad "Jessie, the flower o' Dumblane." Nor must we omit to chronicle the improvement in the singing of Miss Wortley. She was justly applauded in her ballad, "I well remember those bright days," the melody of which is excellent. Altogether, the concert of Mr. Tillyard went off admirably.

MR. THOMAS WILLIAMS' LECTURES ON VOCAL MUSIC.—POPULAR LITERARY INSTITUTE. (From a Correspondent).—It has for some time past been an acknowledged fact, that "literary" and "scientific" lectures are almost the only entertainments which do not attract the members of a "literary and scientific" institute. "Animal Magnetism" has lost its attraction, the "polarity of light" is voted a bore, while "fast" young members relapse into the "dismals" at the very mention of a lecture on "The moral and political influence of the Crusades." The "Musical Lecture" of the course is therefore looked forward to as a sort of oasis in the scientific desert. Of the popularity attached to this class of entertainment, Mr. Thomas Williams' lecture on "English Music and English Musicians," delivered at the Poplar and Limehouse Institution on Thursday evening (the 18th Oct.), may be taken as a case in point. Long before the commencement of the lecture, hall, gallery, and platform, were all densely crowded; and the flattering reception which greeted Mr. Williams and his party as they ascended the platform, bore sufficient evidence to the popularity of the lecturer, and the favourable prestige connected with his entertainments. Mr. Williams was assisted in the vocal illustrations by Miss Julia Bleaden, and Miss B. Williams, two artistes who are making rapid advances in public esteem, and Mr. F. Osborne Williams, the popular pianist. The encores throughout the evening were no less than six in number, among which Barnet's well-known trio, "This Magic-wave Scarf," Loder's "Path by the river," (Miss Julia Bleaden) Balfe's beautiful ballad, "We've wandered" (delivered with great taste and feeling by Miss B. Williams), and Glover's lively duett, "The two Consins," deserve special mention. The lecture terminated with a humorous commentary on modern English popular music, as exemplified by the contrast existing between a modern "soiree," and an "old-fashioned evening party," and by the innovations which are gradually taking place in our "street music."

BEAUMONT INSTITUTION.—Mr. Charles Cotton's first annual concert took place at the Beaumont Institution, Beaumont Square, Mile End, on Monday last. He was assisted by the following artistes:—Miss E. T. Greenfield (the Black Swan), Miss Poole, Miss Alleyne, the Misses Mc. Alpine, Mr. Augustus Braham, Mons. de Valederes (the West Indian violinist), Mr. Sucket Champion, and the gentlemen of the German Glee Union. Herr Wilhelm Ganz, was the conductor. Miss Greenfield gave some of her favourite songs, which were encored. Miss Alleyne gave a very fine reading of Weber's Grand Aria, "Softly Sighs" from *Der Frieschute*; and was warmly encored in a very original Spanish ballad, by Don Manuel Garcia. Miss Poole delighted the audience with some of her ballads, and received an encore in Mozart's duet, "Lu cix darem" with Mr. Charles Cotton. The Misses Mc. Alpine acquitted themselves admirably in a duett by Glover, and a trio of Macfarren's with Mr. Cotton. Mr. Augustus Braham made a great hit in "My pretty Jane" (in which he was encored), and in

"Oft the stilly night" by Moore, and he created quite a *furor* in the "Bay of Biscay," in which he was encored. Mons. de Valederes executed a difficult fantasia on the violin, and proved himself a master of his instrument. Mr. Charles Cotton merited the applause which the audience bestowed upon him. His voice came out to great advantage in Knight's ballad, "Rocked in the cradle of the deep," and Wallace's aria, "Hear me, gentle Maritana." He also sang a difficult comic aria, "Gia d'Insolito," from Rossini's *L'Italiana in Algeri*. He was encored in the first and last-named songs. Mr. Cotton is rising fast in the musical profession and will, no doubt, in a short time be one of our best English "Bassi profondi." Mr. Tucket Champion, a young tenor, sang two songs very nicely, and the Glee Union sang very well together. Herr Wilhelm Ganz, although a young conductor, proved himself to be thoroughly acquainted with the art of accompanying. Mr. Charles Cotton was rewarded by a crowded attendance at the above Institution, and we hope will again afford such a delightful evening to the people of the east end of this great metropolis. —From a Correspondent.

MISS FANNY TERMAN.—The "Birmingham Journal," in a notice of a concert given by Mr. Duchemin, in speaking of this young vocalist, who made her debut on the occasion, says—"Miss Fanny Terman is a young lady of considerable personal attractions, and of no mean accomplishments. Her voice is a soprano of great sweetness, fresh, and resonant, well under command, perhaps not yet fully developed. She essayed the difficult air from *Linda*, "O luce di quest'anima," and with a very vivid recollection of Castellan's rendering of the air in our mind, the contrast did Miss Fanny Terman no discredit. Some of her upper notes are deliciously clear and sweet, and her manner is distinguished by a degree of *empressment* by no means common in English vocalists. Her second song was also remarkable for the grace and sweetness of its execution, and that she possesses a piquant fund of mischief was evinced by her saucy performance of the buffo duet with Mr. Weiss. Her reception was a most flattering one, and the applause worthily bestowed."

MDLLE. CLAUS.—The distinguished pianist has arrived in London, from a tour in Switzerland. Mdle. Claus will make her first appearance at the next Wednesday Evening Concerts in a concerto by Beethoven.

MADemoiselle ST. MARC.—The fair pianist has returned to London from Paris.

PIATTI, the great violoncellist, has returned from his tour in Italy, much benefited in health by his short visit to his native country.

MR. JOHN THOMAS, the well-known harpist, has gone to Paris, where he intends to pass the winter season.

CAPTAIN HARRY LEE CARTER has returned to town, after a prosperous tour in the north of France.

MONT BLANC.—Albert Smith will re-open his entertainment to the public, on Monday, the 28th inst., with many important and interesting variations and additions, of which due notice will be given.

MARIONETTE THEATRE.—If the Hungarian Band, under their leader Kalozdy, have previously won the ear of the public, they have decidedly added to their success by introducing a quadrille entitled "Malta," one movement in which is, for perfection and *ensemble* of execution, the most remarkable we ever heard; indeed it must, be heard to be appreciated. The band, during the last week, has been strengthened by the Messrs. Distin, whose sax-horns blend admirably with the Hungarian instruments, to say nothing of the "independent" playing of the talented Distin family. Mrs. Theodore Distin also varies—or rather relieves—the metallic part of the concert by her good singing; and the Misses Brougham's duets are so good, as to make us regret they should ever sing singly: like the Siamese Twins, they should be inseparable. Another feature in the Concerts is the fine solo performance on the Flugel-Horn, by Herr Horanyi. A few more hearings of Herr Toyhrnairre on the national instrument, the "Zither Hongrois," prove that his playing is more euphonious than his name. He is a true artist, both in feeling and execution. The theatre has been well attended during the week, and the Hungarian Band are apparently gaining in popularity.

**SMITH'S TOUR OF EUROPE.**—One of the most interesting panoramas that has ever visited the metropolis, is now on view at the Marionette Theatre, Leicester-square, entitled the "Tour of Europe;" it has been painted by Mr. Smith, who also describes the picture, "formerly the proprietor of the panorama of the Mississippi," in the highest branch of scenic art. Panoramas are now so much the rage in this country, that to produce a picture representation with claims superior to those which have already appeared, seems an impossibility; at least, we thought so, until we beheld Smith's tour of Europe. The scenes on the Rhine, Prussia, the Netherlands, the Alps, together with extraordinary clever views of the immortal city, Venice, Florence, and Naples, are in the highest degree exciting; and as views of art, worthy the pencil of a Martin or Roberts. Mont Blanc and Vesuvius are delineated with a truthfulness and vigour that must strike the beholders with astonishment and wonder. We advise all lovers of this branch of art, and those who wish to behold the wonders of the European continent, without the trouble and expense of doing so, to pay a visit to this graphic and exciting exhibition. Some very appropriate music is performed during the moving of the panorama, by Mr. Alywen Field.

**LUCKY ESCAPE.**—A son of George Linley, the composer, has had a narrow escape. He had fixed on the Dalhousie to take a passage to Sydney, but his mother having taken a prejudice to that ship, she urged him so fervently to give up his desire of going in her that, at the last moment only, he consented. She visited the Dalhousie three times, hoping to overcome her superstitious feelings. On the occasion of her last visit, a gentleman, signing papers in the cabin, seeing her hesitation, said, "Madam, this is a first-rate ship, I have £40,000 on board, and, rest assured, I must think well of the Dalhousie before I would trust so much in her." Much more he argued to persuade her; but Mrs. Linley left, and immediately went to the Samarang, and there secured a berth for her son.

**A RICH INHERITANCE.**—M. Felicien David, the well-known composer, inherited, some time ago, an old violoncello, with other things, left by a friend. He paid no attention to it, and it became covered with dust. A few days ago, Bianchi, the musical instrument maker, paid him a visit, and discovered the violoncello. On examining it, he cried, "You have there a marvellous instrument!" He took it home to repair, and found that it bears the signature of Andrew Guarrius. "M. David has already," says the *Siecle*, "refused 20,000*fr.* for it."

**KELLY, in his Reminiscences, relates a story of Storace, while at Vienna, which proves the great affection he felt for his sister:—**"We were supping," says Mr. K., "at the Ridotto Rooms, and my poor friend, Stephen Storace, who was proverbially a sober man, and who had a strong head for everything but drinking, had swallowed potent libations of champagne, which rendered him rather confused. He went into the ball-room and saw his sister dancing with an officer in uniform, booted and spurred. In twirling round, while waltzing, his spurs got entangled in Miss Storace's dress, and both she and the officer came to the ground. Stephen, thinking his sister had been intentionally insulted, commenced personal hostilities against the officer: a great bustle ensued, which ended by dragging him to the guard-house, to which several English gentlemen followed him. The officer of the guard was very good-natured, and allowed us to send for some eatables and champagne. We remained with him all night, and a jovial night we had. In the morning we departed, but Storace was obliged to tarry, in durance vile, until further orders. \* \* \* I was determined to make a bold push to get him released in the evening. I placed myself in the corridor through which the emperor passed, after his dinner, to his study. He saw me, and said, 'Why, O'Kelly, I thought you were off for England?' 'I can't go, sire,' was my answer, 'my friend, who was to travel with me, was, last night, put into prison.' I then told his Majesty who it was, and how it happened. He laughed at the tipsy composer's wanting to fight, and said, 'I am very sorry for Storace, for he is a man of great talent; but I regret to observe that some of your English gentry, who travel, appear much altered from what they used to be. Formerly they travelled after they had left college; it appears to me that

they now travel before they go there.' His Majesty then left me, saying, '*Bon voyage, O'Kelly*; I shall give directions that Storace may be set at liberty.'"

**D'ALEMBERT** was asked, why the dancers of the opera made their way so much more rapidly than the singers? "It is a necessary consequence of the laws of motion," was the grave reply of the geometrician.

#### TO CORRESPONDENTS.

"Music and the Drama in Liverpool," unavoidably postponed till our next.

#### SUBSCRIPTIONS RECEIVED.

E. S. St. Andrew's, Fife; W. H. L., Glasgow.

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Cure of an old Lady, Seventy years of Age, of a Bad Leg. Copy of a letter from Messrs. Walker and Co., Chemists, Bath. To Professor Holloway, dear Sir, Among the numerous cures effected by the use of your valuable medicines in this neighbourhood, we may mention that of an old lady living in the village of Preston, about five miles from this city. She had ulcerated wounds in her leg for many years, and lately they increased to such an alarming extent as to defy all the usual remedies; her health rapidly giving way under the suffering she endured. In this distressing condition she had recourse to your Ointment and Pills, and by the assistance of her friends, was enabled to persevere in their use, until she received a perfect cure. We have ourselves been greatly astonished at the effect on so old a person, she being above 70 years of age. We shall be happy to satisfy any enquiries as to the authenticity of this really wonderful case, either personally or by letter.

A private in the Bath Police Force, also, has been perfectly cured of an old scorbutic affection in the face, after all other means had failed. He states that it is entirely by the use of your Ointment, and speaks loudly in its praise.

We remain, dear Sir, yours faithfully,

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The following songs are now ready.

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Fifteenth Purchase of Land, and Twelfth Drawing of the

## CONSERVATIVE LAND SOCIETY.

ON Thursday, November 17th, at Freemason's Hall, Viscount Ranelagh in the chair, the Twelfth Public Drawing will take place, previous to which explanations of the plan and objects of the Society will be given. The last purchase just effected consists of the well-known Mansion and Park, containing 74 acres of land, &c. Margaret's, near Richmond, with a magnificent river frontage, facing Richmond Gardens. Persons desirous of obtaining Rights of Choice on the Society's Estates, can do so by paying up at once, shares in full, or by purchasing shares of other members, already on the Order of Rights. The Round Hill Park Estate, one of the finest situations in Brighton, and giving votes for East Sussex, will be allotted at the offices, on Thursday, Nov. 24th, 1853. Every information will be given on application to

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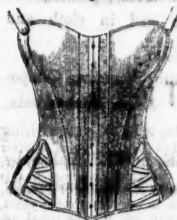
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**CONDUCTOR, M. COSTA.**—The Twenty-Second Season will commence on Friday, November 11, with a performance of Handel's Coronation Anthem, "Zadok the Priest," the Dettingen Te Deum, and Mozart's Service, No. 12. Vocalists—Miss Birch, Miss Dolby, Mr. Benson, and Mr. Lawler. Tickets, 3s., 5s., or 10. 6d. each. The subscription is one, two, or three guineas per annum. During the past season there were eleven subscription concerts. Subscribers to this Society also enjoy the privilege of attending the rehearsals in the large hall. Subscriptions received at the Society's office, No. 6, in Exeter-hall, daily, or on Friday evenings, during the rehearsals, from eight till ten o'clock.

The above will be succeeded by Handel's Samson, (in which Madame Viardot Garcia will sustain the part of Micah), on Friday, Nov. 25th, to be followed by the customary performance of the Messiah, early in December, all being subscription Concerts.

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**MESSRS. RUDALL, ROSE, AND CARTE** beg to announce that the Musical Directory for 1854 will be issued on the 1st of December; and they have to request the favour that all Music for insertion may be forwarded before the 1st of November. The Music to include also published from the 1st December, 1853, to the 31st October, 1853. They will also feel obliged for the communication of any names and addresses of Professors of Music, and Music-sellers, omitted in their first number.

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**LECTURE HALL, GREENWICH.**

**MISS BINCKES** has the honour to announce to her Pupils and Friends, that her Annual Evening Concert is fixed for Thursday, Nov. 10th, 1853. Vocalists—Misses Birch, E. Birch, K. Fitzwilliam, Binckes, and Mrs. A. Stone; Messrs. Travers, T. Distin, J. Haigh, and Frank Bodda. Pianoforte—Miss Binckes. Violin—Herr Van Heddighem. Sax-horn (tenor)—Mr. T. Distin. Conductor—Herr Anschuetz. Tickets and Programmes may be had of Miss Binckes, Old Kent Road.

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